

THE MUSEUMS JOURNAL

THE ORGAN OF THE
MUSEUMS ASSOCIATION.

EDITED BY

W. R. BUTTERFIELD,

Brassey Institute, Hastings,

WITH THE ASSISTANCE OF

F. A. BATHER, M.A., D.SC., F.R.S., AND W. E. HOYLE, M.A., D.SC., F.R.S.E.

Vol. 15. No. 11.

May, 1916.

LONDON: DULAU AND CO., LTD.

PRICE ONE SHILLING NET.

CONTENTS.

	PAGE
The Wellcome Historical Medical Museum, London—C. J. S. Thompson, Curator (Plates XVI.-XVIII.)	349
The South Australian Museum, Adelaide: Opening of the New Wing	356
Museum Reports:—	
Bangalore	360
Manchester	360
Books and Papers:—	
Proceedings of the American Association of Museums. Records of the tenth Annual Meeting held in San Francisco, July 6th-9th, 1915	361
Notes and News:—	
Obituary	365
Killed in Action	366
Appointments	366
Bequests	366
British Museum, Musk Ox	367
British Museum, Fossil Deer Skull	367
British Museum, Botanical Department	367
British Museum, Mineral Department	368
National Museum of Wales, Lovett Collection of Toys	368
London, Museum of Practical Geology	368
Bolton, Hall-i'-th'-Wood Folk Museum	368
Hull Museum of Fisheries and Shipping, Award	369
Manchester Museum, War Service	369
Whitechapel Art Gallery, Exhibition of Toys	371
Worthing Museum	371
Vancouver Museum, Additions	371
Egypt, Museum Facilities to Soldiers	371
Swedish Museums	372
American Museum of Natural History, Expedition	372
University of Pennsylvania Museum	372
Proposal to Purchase Mestrovitch's "Mother and Child" for the Nation	372
Rodin's Gift to France	373
Museums as Aids to Forestry	373
Questions by Visitors	373
British Herb-Culture	374
A Poultry-Keeping Exhibition	374
A Museum Chair for Invalids	374
Joseph Déchelette	375
Prisoner of War	375
News of Continental Museums	375
War Museums in Germany	375
Comments on the Closing of Museums	376
Museum Men on War Service	376
Active Service Exhibition, Extension	376



22502701911

69233

WELLCOME LIBRARY
General Collections
P
2315



THE WELLCOME HISTORICAL MEDICAL MUSEUM.

The Hall of Statuary, shewing some of the deities associated with the art of healing from the earliest times.



Copyright H. S. W.

Reproduced by permission of
The Wellcome Historical Medical Museum.

A Corner of the Section of Pharmacy, showing some of the Maiolica
Drug Vases and Pots.

THE MUSEUMS JOURNAL.

VOL. 15.

MAY, 1916.

No. 11.

THE WELLCOME HISTORICAL MEDICAL MUSEUM, LONDON.

By C. J. S. THOMPSON, Curator.

Medicine has a history which has touched every phase of life and art, and is to a large extent bound up with the records of humanity. The Wellcome Historical Medical Museum will therefore be found to appeal to many who do not practise the particular art the history of which it is intended to illustrate.

The collections embodied are international in character, and cover a wide field, including Medicine, Surgery, Pharmacy, Chemistry, Botany, and the allied sciences, their practice being illustrated by a very large assemblage of objects, instruments, pictures, statuary, and medical and surgical appliances of historical interest.

The museum was opened in 1913 in the present premises, the entrance to which is from 54a, Wigmore Street, Cavendish Square, and formed part of the XVII. International Congress of Medicine which was held in London in August, 1913. The collections rearranged were embodied as a permanent institution by Mr. Henry S. Wellcome, its founder, in 1914, with the object of exhibiting in a concrete manner the evolution of the healing art from primitive and primeval medicine to the dawn of the Listerian era.

The museum is also intended to be a home for the relics of workers and discoverers in various branches of medicine and the allied sciences, and it is hoped that the objects and documents thus conserved will form a permanent tribute to the work and memory of many who have distinguished themselves in the various branches of the healing art in past ages, who otherwise might have been forgotten.

One of the chief objects of the museum is to stimulate among medical practitioners of to-day the study of the history of medicine, and thus suggest to them fresh fields of research. It further aims at being an educational centre for those who are desirous of studying the history of any branches of the sciences and arts it serves to illustrate.

In the classification of the objects an endeavour has been made to connect the links in the chain of human experience which stretches back from the present time to the prehistoric period, and thus to trace the genesis and development of the many branches of the healing art.

The section nearest the entrance is devoted to Primitive Medicine. On the walls and in the cases are displayed a large number of rare and curious fetish figures and other objects illustrating the first instincts of man towards the relief of pain and the cure of disease. Skulls trepanned by native medicine-men with flint scrapers in the Bush of Western Australia, and specimens of the curious shrunken human heads which are thus preserved by Indians of Ecuador and Central America, some of which are of great rarity, are here exhibited. The varied and curious costumes of native medicine-men, witch-doctors, and sharmans are arranged on wax figures, and a large collection of coloured pictures of these primitive practitioners is exhibited on folding screens. A reconstruction of a medicine-man's hut in New Guinea forms a prominent feature, and on the walls are shown a remarkable collection of native ceremonial masks and those used by medicine-men and devil-dancers, also rattles, bells, charms, and other objects connected with the practice of healing among barbaric peoples throughout the world.

Connected with this section is a room containing a very large collection of amulets, charms, and talismans gathered from almost every quarter of the globe. The arrangement is partly chronological and partly geographical, beginning with amulets employed in Egypt 5,000 years ago, then circling the globe through Africa, India, China in the Far East, South America and the Islands of the Pacific, we come to charms that have been, and are still used by the superstitious in country places in the British Isles, and in our Metropolis at the present day.

A short corridor lined with oil paintings and water-colour drawings of medical interest leads to the hall of statuary (Plate XVI.), prominent in which are large statues, casts, and reproductions of ancient deities associated with the healing art from ancient times. These include the gods of the Sumerians, Chaldeans, Babylonians and Assyrians, Egyptians, Hindus, Chinese, Greeks, Romans, and Aztecs.

In the centre of the hall is a model of a Greek healing shrine after the temple of the Erechtheion in which are arranged a remarkable collection of Roman votive offerings of pathological and anatomical interest. On either side of the hall are alcoves; on the right representing ancient Egyptian medicine, and on the left ancient medicine in the Far East.

Under the gallery surrounding the hall is arranged a representative collection of instruments employed in Surgery and Dentistry from the earliest times. The scheme of classification is chronological as far as possible. The origin and evolution of each important instrument such as the lancet, the forceps, and speculum are illustrated by original specimens or models accompanied by a brief historical account of their development, and in many cases portraits of their inventors. The collection illustrating the evolution of the midwifery forceps is arranged chronologically, and includes a large number of rare specimens.

The collection of ancient Roman surgical instruments is a very fine one, and includes cupping vessels of bronze, cases of surgical instruments, lancets, knives, saws, probes, spatulae, specula, scales, and weights. Here also is exhibited a remarkable collection of ancient Egyptian, Phoenician, Roman, and Syrian glass including cinerary urns, apparatus, flasks, phials, unguentaria, stibium and perfume bottles, some of great beauty, used in ancient times.

A case containing some fine anatomical figures modelled in wax, and used for teaching purposes in the schools of anatomy in Italy and France in the 16th and 17th centuries, is of more than ordinary interest to the anatomist.

At the north end of the hall is an alcove containing portraits, documents, and relics connected with the late Lord Lister, including the chemical cabinet which he used when making his early experiments; also some of his original flasks, now known as "Lister flasks." Other personal relics and portraits of the famous scientist are also collected here; and a model is arranged of the first apparatus he devised for his historic experiments on lactic fermentation.

In the gallery around this hall are hung a large number of enlargements of miniatures in water-colours from early MSS. on Medicine, Surgery, and kindred sciences, gathered from collections in all parts of Europe, dating from the 6th

to the 17th century. They form a remarkable pictorial history of medicine in themselves. In the centre cases are shown a number of interesting illuminated and other MSS., also rare early printed books on Medicine, Surgery, Alchemy, Astrology, and Botany from the 13th to the end of the 18th century. A large collection of microscopes from the earliest known, and other ancient optical and philosophical instruments, and specimens of materia medica used in ancient medical practice, are to be found in the cases.

Among the historical apparatus are the original electrical wheels, Leyden jars, and other pieces that belonged to Galvani and were actually used by him when making his experiments in voltaic electricity which resulted in the discovery of Galvanism.

Near the hall of statuary is the gallery of pictures, this frieze around which represents the incised reliefs in the Birth-house at Luxor, 1450 B.C. On the walls are a large number of portraits of distinguished medical men and scientists from the 14th to the 19th century. Prominent in the centre of the gallery is the famous bronze group by Monteverde of Dr. Edward Jenner performing his first vaccination. Behind this is an alcove devoted to the early and important work of Jenner and his discovery, which contains oil paintings, portraits, documents, and personal relics of the discoverer of vaccination, including his many diplomas, and the freedoms of the cities of Great Britain bestowed upon him ; also the chair in which he was seated when seized with his fatal illness.

In the centre of this gallery is a case containing an interesting collection of historical medicine chests, including that of Lord Nelson, which he used on board the *Victory*, and the medicine chest used by the Duke of Wellington in his Peninsular Campaigns. Here also are a number of historical relics, documents, books, coins, and touch-pieces used in connection with the healing by Royal touch, which will be found of great interest.

Miniatures of famous medical men, coins, medals and plaquettes, ancient rings, gems, seals, snuff-boxes, and other small objects of interest connected with medicine are also to be found in this gallery.

On the west side is a collection of portraits of William Harvey, the famous discoverer of the circulation of the blood.

They include bronze busts and replicas of statues erected to him, together with copies of various editions of his works and his medical diploma.

On the ground floor of the building on the right there has been reconstructed a corner of the Chapel of Santa Maria dei Bagni at Deruta, Perugia, the walls of which are covered with curious votive tablets executed in Deruta majolica, representing the donor's recovery from some accident or illness. Many of these are very quaint and interesting.

The Ambulance and Nursing Sections contain specimens of early fracture and orthopaedic appliances, cases showing the history of the splint, artificial limbs, aural appliances, and the history of the tourniquet. Here also are exhibited the contents of the famous Chinese opium den of Ah-Sing which furnished Charles Dickens with his reference to opium smoking in the *Mystery of Edwin Drood*. Cases containing opium pipes, spoons, inhalers, doctors' and medicine-men's sticks, enemas and syringes, cupping and bleeding instruments, early anaesthetic apparatus, drug and spice mills, and exhibits illustrating the history of the artificial feeding of infants, are also to be seen.

A prominent feature of this section are specimens of operating tables used from the 16th to the end of the 18th century; also a collection of parturition chairs, including many original and unique specimens from various parts of the world, will be noticed.

A lying-in room of the 16th century, reconstructed from a picture of the period, represents the patient in bed being attended to by a physician, while an elderly nurse is holding the infant.

A corridor leading to the section of pharmacy is devoted to a gruesome collection of instruments of torture and appliances for restraining the insane used from the 15th to the 18th century. Here also is a model of a cell showing the method for restraining an insane woman used in Hanwell Asylum in the 18th century.

A reconstruction of the laboratory used by Liebig at Giessen for many years shows the surroundings in which this famous chemist worked a century ago. The apparatus shown is of special interest in relation to the development of the history of chemistry.

A Turkish drug shop from the old bazaar in Constantinople, which much resembles the apothecaries' shops of the 17th century, shows how little pharmacy has progressed in Eastern Europe.

The section devoted to Pharmacy contains many cases of implements, apparatus, books, and documents relating to the history of this art. A large portion of the section is devoted to the mortar, the earliest pharmaceutical implement, the evolution and history of which from prehistoric times, is made a special feature. Here will be found mortars of stone, ivory, iron, bronze, and bell-metal from almost every part of the world.

The eye of the visitor is also instantly attracted by the beautiful and vivid colouring of the drug vases of majolica and pottery, of which there is a fine collection representing the chief countries in Europe (Plate XVI.) Perhaps the features of the section of pharmacy which will appeal to most are the reconstructions of the apothecaries' shops of by-gone days.

The Italians developed the art of preparing medicine in the Middle Ages, and at the famous School of Salerno laws were promulgated regulating the practice of the apothecaries and the prescribing of medicines. A typical Italian pharmacy of the 16th century has been erected with a beautiful array of blue and white bottles and vases on its shelves, and on the counters are some fine bronze mortars. The original pharmacy was founded in 1580, and the majolica was made specially for it at the famous pottery at Savona.

Close by is a type of the London apothecary's shop of the 17th century, with its interior dark and mysterious, its fittings crude, and its shelves lined with jars and ewers of blue and white delft then made by the potters of Lambeth. From the timbers of the roof hang the crocodile and bunches of herbs and simples used in medical treatment of the time (Plate XVII.)

The shop of the London chemist and druggist in the latter part of the 18th century, erected close by, shows a distinct advance. Its quaint exterior with its small glass-paned windows formed the original front of the shop of John Bell, in Oxford Street, which was established in 1798. At the back may be seen the pharmaceutical laboratory where the drugs and galenicals were prepared (Plate XVII.)



Interior of a London Apothecary's Shop, 17th Century.



Copyright H. S. W.

Reproduced by permission of
The Wellcome Historical Medical Museum.

Interior of a Chemist's Shop, 18th Century.

and fumigating torches, and an original bronze plate set up by Pope Alexander VII. to commemorate the extinction of the plague in Rome in the 17th century are a few of the objects exhibited which show the methods employed from the Middle Ages to the present in combating that dread scourge of all time.

THE SOUTH AUSTRALIAN MUSEUM, ADELAIDE: OPENING OF THE NEW WING.

On Wednesday, December 8th, 1915, the new eastern wing—known as the Australian Court—was formally opened by his Excellency Sir Henry Galway. This addition, comprising three galleries, about doubles the exhibition area of the museum.

The ground floor of the Australian Court is being devoted to the exhibition of mammals and fishes. The former are at present confined to groups arranged in very large cases furnished with rock-work, trees, grass, or sand, to represent the natural conditions among which the various mammals respectively live. The most imposing case is devoted to a display of kangaroos in characteristic attitudes; while another of similar size houses an interesting group of rock wallabies at home, the perspective of the massive rocks being assisted by a well-executed background. The smaller wallabies are grouped in another case, while the tree kangaroos are placed on the branches of trees to illustrate their adaption to arboreal existence. Perhaps the most striking exhibit in respect of artistic merit is one devoted to the carnivorous marsupials, the Tasmanian wolf and devil, the tiger cats, native cats, etc. A rocky spur runs into the case from the background, being built from casts of actual rocks in a most natural manner, and the verisimilitude is heightened by the introduction of a pool of water lying in a damp hollow. The housing of the several species of wombats is particularly happy; the case represents a burrow with its characteristic surroundings, and the clumsy-looking animals are disposed in varying attitudes. This case also contains the opossums and allied marsupials, which are placed on the branches overhead.

Two dingoes have a case to themselves, in which the painted background and the foreground are deceptively blended, the painting being the work of Mr. G. A. Barnes, the museum artist. A group of seals occupies another large case, wherein rocks form the background, while the beach is peopled with sea and shore birds. The contents of each case and the principal features of each group are briefly but adequately set forth in a descriptive label, the value

of which is increased by the introduction of a coloured map showing the geographical distribution of the family under review.

Three wall cases contain an unrivalled series of the skulls of Australian natives, which Dr. Stirling (the hon. curator in ethnology) hopes to examine carefully at some future period. There are also shown the skeletons of four aboriginal Australians, one being that of a young man 6 ft. 4 in. in height. The ground floor also contains the bones and a restoration of a skeleton of the *Diprotodon*, the largest marsupial known. Adjacent to this exhibit is a series of table cases containing the remains of other extinct Australian mammals. The quadrangle, beneath one of the two light-areas, is at present vacant, but it is intended that it shall ultimately be occupied with about thirty cases, each to be devoted to a group of animals of a single species in which the life history will be illustrated as far as may be possible.

The Australian fishes are also to be placed on this floor, and already a good beginning has been made. Possibly the largest representation of a fish which will ever be shown therein is already in position in the shape of the cast of the basking shark, obtained in 1914 at Fowler Bay. The fish measures 25 ft. in length, and the excellent cast was made by Mr. R. Limb (the museum formator), who is also responsible for the other casts of fishes, all of them being lifelike representations, and claimed by the director to be greatly superior to fishes represented as stuffed specimens. A series of table cases is devoted to a comparative exhibit of teeth, spines, eggs, and other features; while a dado of illustrations of Australian fishes from the brush of Mr. Edgar R. Waite (the director), and his collaborator (Mr. McCulloch, of Sydney), supplies an artistic feature to the exhibit.

The nucleus of what promises to be an admirable collection of casts of snakes is temporarily placed in another set of cases on the ground floor. The casts were taken by a gelatine process, and are so realistic that visitors instinctively recoil, forgetting for the moment that the objects are inert and harmless.

Twenty small freshwater aquaria are exhibited in the windows of this floor, and the living inhabitants are certain to prove a great attraction to children.

The method adopted for the display of birds on the first floor is similar to that utilized for the mammals. The work of installing the groups of specimens in the large cases is in active progress, but much still remains to be done in this section. An interesting series of exhibits is that of the stomach contents of birds (starling, cuckoo, bustard, etc.), by the examination of which can be ascertained to a certain extent what birds are useful or injurious to man. Mr. F. R. Zietz is the officer in charge of the birds, and Messrs. O. and J. Rau

are the taxidermists, to whom the mounting of the specimens is entrusted. The Australian shells occupy the rail cases round the northern light-area, and are under the care of Dr. J. C. Verco, the hon. curator in mollusca.

The insects are under the charge of Mr. A. M. Lea, the museum entomologist, who has recently prepared the whole of the entomological exhibits in the Australian Court. The material consists of thousands of insects, enlarged illustrations of many species, and portions of plants, showing the ravages of insect-pests. The series is introduced by specimens illustrating the various Orders of insects, and the several stages the individuals pass through. The details of the external anatomy of a stag-beetle are given and are accompanied by sketches to elucidate small but important details.

The nucleus of the contents of the ethnological gallery was a small collection of native articles formerly housed in the upper floor of the institute. These were collected by the late Mr. Waterhouse, then curator. Though the articles comprised in this collection were not numerous they were valuable from their undoubted genuineness, obtained as they were at a time when slipshod work was not known among the natives. It is unfortunate that more interest in the natives was not taken in the early days, and as an example of this neglect it may be stated the Adelaide tribe with which the white man first became acquainted in South Australia, was allowed to become extinct without the National Museum becoming possessed of any permanent records of its handiwork. The same is true of other tribes adjacent to the Adelaide district, now also extinct. The very few articles representative of the Adelaide tribe now in the museum were acquired long since its extinction, from England. With this example of neglected opportunities before the authorities, persistent efforts have been made during the last 30 years to remedy the omissions of the past by taking every possible advantage of the facilities that remain, and the present collection is the result of these efforts. It represents the third rearrangement and change of quarters during the period mentioned. It purports to be, so far as it has been possible to make it so, representative of the handiwork of the aborigines generally of Australia. For certain regions which have been either readily accessible from Adelaide, or for some time under the control of the South Australian Government, or where collecting could be personally carried out, such as Central Australia and the Northern Territory, the collection is fairly complete. It is considerable, though much less complete, for Queensland and Western Australia. Victoria, owing to the comparatively early extinction of the natives, is represented very scantily, and so are the eastern parts of New South Wales. There is, however, a considerable variety of articles from those regions of New South

Wales which are contiguous to South Australia, such as the Darling River district. Tasmania, where the neglect of the natives from the ethnological aspect has been greater even than in Australia, is only represented by two skulls and a few stone implements. New Guinea, which until recently has not been regarded as within the Australian purview, is represented by a limited number of specimens, though these are mostly genuine.

The extent of the material in the following sections is probably unsurpassed:—1. The ceremonial and sacred articles from the MacDonnell Ranges and Cooper's Creek districts. 2. The collection of fighting weapons. 3. The Australian craniological collection. 4. The collection of toas, to the number of about 400. These are almost wholly unrepresented in any other museum. The museum possesses also very considerable collections illustrative of domestic industries and economic art. Probably one-half of the collection has been packed away in boxes during the last ten years, and it is only by the present arrangement that it has been possible to make the attempt to arrange the specimens in a scientific and methodical way.

In the Art Museum the arrangements have been made with a view to facilitating special study. The print collection is a very fine one, the different periods and schools and the various styles and media have as nearly as possible been kept separate. This arrangement will enable the public to follow the path of art historically. The exhibited examples in the section allotted to line engravings are selected from the David Murray bequest, and they will be changed periodically.

In the section of modern English original drawings for book decoration and illustration are some valuable examples. Especially interesting are those of the group of masters—Fred. Walker, G. Pinwell, A. Sandys, A. Houghton, J. W. North, and Arthur Hughes. Among later work are some fine decorative designs and illustrations by Walter Crane, R. Anning Bell, Aubrey Beardsley, Laurence Housman, Charles Ricketts, T. H. Robinson, J. D. Batten, and J. Pennell. The studies and drawings in various media contain some fine works by Rossetti, Burne Jones, E. J. Poynter, William Strong, J. W. Waterhouse, Giovanni Sagantini, L. Thermiti, etc. There is a section of wash drawings, a section for works of historical local interest, and a South Australian historical portrait section.

MUSEUM REPORTS.

BANGALORE.

The report on the Mysore Government Museum, dated 14th August, 1915, has just come into our hands. It occupies, with its appendices, five pages. The total number of visitors was over 315,000, a decrease of over 162,000 from the figures of last year, owing to the closing of the building for two months for repairs and improvements. More light has been admitted and its effect increased by painting the ceiling white. A large rectangular case has been supplied and "five almirahs were got done during the year." The addition of a number of specimens is recorded, and we learn that the manuscript of a general catalogue has been completed and sent to press. The curator has paid a visit to the Government Museum at Madras in order to study its arrangements. The sum voted for the upkeep of the museum was Rs. 7,430 (£495), of which only Rs. 3,711 (£247) was spent.

MANCHESTER.

The University of Manchester. The Manchester Museum. Report for the year 1914-15. 10 pp., 9½×6 in. Manchester: at the University Press, 1916. Price 6d.

Unquestionably the most important matter dealt with in this brief report is the account of the manner in which the museum has come to the assistance of the Education Authority in surmounting certain difficulties resulting from the war. Something was said on this subject by Mr. Spurley Hey (Director of Education) at our meeting in London last July (*vide* pp. 138-140 *antea*), and a more detailed account was given by Dr. Tattersall in the *Manchester Guardian* for February 21st, 1916.

A generous donor has given the sum of £1,368 2s. 3d. to extinguish the debt on the new buildings, and the museum becomes entitled to a legacy of £500 from the late Alderman John Royle, and to one of £48 15s. from the late J. S. Kraus (spelt "Krauss" in the statement of accounts). A new guide to the museum (price 3d.) has been prepared.

It is satisfactory to note that a portion of the ethnological specimens has now been placed on exhibition, and this has led to the acquisition of three additional collections, for the exposition of which new cases are now required.

We cannot help thinking that it would have been good policy to expend a portion of the balance of £42 17s. 11d. shown in the accounts, in printing the list of donations to the museum.

BOOKS AND PAPERS.

Proceedings of the American Association of Museums. Records of the tenth Annual Meeting held in San Francisco, July 6th-9th, 1915. 7+176 pp., 4 pls. $9\frac{1}{4} \times 6\frac{1}{4}$ in. Charleston, S.C., 1915.

Whilst the members of our own Association were holding their annual reunion in London, our American colleagues paid their first visit to the west coast and held a four days' sitting in San Francisco. Forty-nine members were present; a creditable attendance considering the thousands of miles that must have been collectively travelled in order to attain it. Six new sustaining members (*i.e.*, museums) and ten active members (*i.e.*, individuals) were added to the roll. The "Report of the Commission for Museum Co-operation" is short, but records two useful pieces of work by the Secretary: one of these has already been reprinted in this *Journal* (vol. 14, pp. 347-358, May, 1915), the other ("On the Relations between Libraries and Museums") has not yet been published. The report gave rise to a lively discussion. Dr. W. T. Brigham, of Honolulu, "made the striking statement that 98 per cent. of the aboriginal material of the Pacific region is to-day in museums," hence the greater part of the specimens now coming into the market must lie under suspicion of being counterfeits. The Bishop Museum has begun the compilation of a complete catalogue of all the aboriginal Pacific material in the museums of the world. [Will museums which have such material please co-operate?] The drawbacks of the postal system, the difficulties in the supply of alcohol, and the cost of insuring loan exhibitions were also discussed and the complaints made seem to have a familiar ring about them.

The papers presented covered the usual variety of subjects, but we cannot do more than allude briefly to the contents of some of them. Dr. Oliver C. Farrington, of the Field Museum, Chicago, took for the theme of his presidential address, "The Rise of Natural History Museums." Beginning with the cave man and passing rapidly by the Ancient Egyptians and Greeks, he deals in more detail with the American museums, especially with the Charleston Museum, the United States National Museum, the Museums at Harvard University and the American Museum of Natural History. This address was appropriately followed by "A contribution to Early Museum History in America," by Mr. Paul M. Rea, which gave a detailed history of the Charleston Museum, the oldest in the States, having been founded by the Charleston Literary Society in

1773. Another paper similar in its aims is that of Mrs. Daisy W. de Veer, on the "Founding and Development of the Oakland Public Museum."

The educational side of museum work is treated by Dr. Benj. Ives Gilman in a long and suggestive article entitled, "The Museum Docent." It deals almost exclusively with the problem as it presents itself in museums of art, and like all the writings of its distinguished author abounds in pithy expressions of important truths. "Education really efficient consists in letting answers follow questions." The docent service "should be undertaken in the spirit of play and not of work, seeking to offer not what the docent wants to teach but what the spectator wants to know. It should not ally itself with technical instruction, and above all should renounce the ambition to control the productive artist whether through patronage or criticism." By way of illustrating the way in which the docent should go to work the author quotes from M. Auguste Dorchain's *L'Art des Vers* the passage "in which a living poet leads on his readers to the enjoyment of a poem by a foregoer. Having the work of art itself before us we can follow his method as we could not were we to quote the exposition of a picture or a statue." We cannot say more in this place than that the passage quoted is a masterly appreciation of a noble poem, although there is scarcely a word in it that can be called either praise or criticism, and it gives no details of Victor Hugo's life and no exposition of the laws of verse. In another shorter communication Dr. Gilman deals with "Dr. Goode's thesis and its antithesis" and explains and defends his own paradox:—"A museum of fine art does not exist for purposes of instruction at all, but solely for purposes of enjoyment."

Some years ago we listened to an address on "The Education of a Curator," which taking the word to mean special professional training may have seemed rather like an essay on the non-existent. The world advances, however, and Professor Homer R. Dill has taken up the work in good earnest and says with justifiable pride, "Last June we graduated from the Liberal Arts College of the State University of Iowa what I believe to be the first man in the world who was specially trained in college for museum building." Miss Margaret T. Jackson mentioned in the discussion that a course had been established in Wellesley College for the training of art museum assistants, but the institutions in question did not seem very ready to avail themselves of their services. Professor Dill, on the other hand, had applications for more men than he could supply.

Two papers deal with the important, and at the present day

urgent, topic of the prevention of waste in our use of commodities and organisms, whose existence is threatened by the progress of civilisation [or barbarism?]; one is "The Museum and the Conservation Movement," by A. R. Crook; the other, "The Museum of Natural History and the Conservation of Game," by W. P. Tayler. The former deals not only with animal and plant life, but with mineral resources and also with the preventible wastage of the human race. The latter is more restricted in scope and more systematic in method: the author points out "four chief lines of activity bearing on wild life protection in which the museums of natural history may legitimately engage. These are investigations of the facts, co-operation with other protective agencies, the making freely available of opinions and advice as to legislation, and education of the general public." Each of these headings is briefly, but suggestively, discussed.

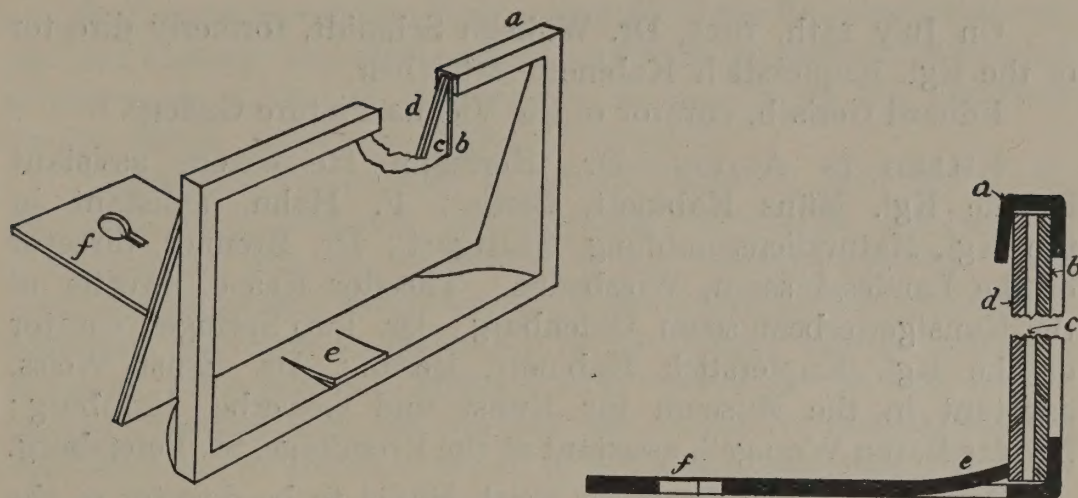
The details of museum technique constitute the theme of several writers. Miss Margaret T. Jackson deals with "The Treatment of Walls in Galleries for Paintings," the discussion on which elicited from Mr. Newton H. Carpenter an account of how the trades union objected to the museum janitors painting the gallery walls, and how it was incautious enough to define a painter as one who worked with a brush. This led to a sponge being used to apply the colour, and incidentally to a very simple and effective method of treating the walls. Mr. Remi H. Santens, in a paper entitled "Progress in Taxidermy," describes an adjustable clay modelling frame made of metal rods and wires with screws for lengthening and shortening in suitable positions. Mr. Joseph Grinnell deals with "Methods of Caring for Study Skins of Birds," from which we may extract a few details. "The original 'make' of a skin . . . gives it individuality and should not be interfered with." "Our regular label measures 63×15 mm. ($2\frac{1}{2} \times \frac{5}{8}$ inches). The only printing upon it is the name of the institution in small type centred at the top on one side only. The string is attached through two punctures at the left of this . . . Every item on the label is handwritten with Higgins' Eternal Ink." The use of the rubber stamp has been quite discarded. "As to the kind of string, we have finally come to adhere strictly to No. 8 cotton thread, 'J. & P. Coats' Best 6 Cord.'" "We leave the tag strung loosely, falling about one inch from the crossed legs to which it is tied, so that it dangles freely." "The side of the label which bears the name of the institution should be reserved explicitly for the department number and the name of the species. The reverse should contain all of the field data. The order in which we now place this is as follows, occupying three or four lines, as

need be : sex, original or collector's number, signature of collector ; exact locality, altitude and general locality ; date ; measurements ; colours of soft parts. All of this data is regularly inscribed by hand on one side of the label only, as emphasized above." "As to installation, it is of the utmost importance that bird skins be not cramped for room." "We use no cotton lining in the trays." In the trays the "head should be directed to the left so that the label extends straight out to the right, and reads right side up. A series of skins thus lies in fore-and-aft rows in the tray."

Mr. Herbert Clowes (Milwaukee) communicated a method of "Tackless labelling for exhibition purposes," consisting in the application of a special cement instead of pins, tacks or wires. The formula is as follows :—

"Take one ounce by weight of good bleached Beeswax. (It is important that it be free from commercial adulterations such as paraffin, tallow, stearin, or other introduced oils or fats.) Melt in water-bath in a clean vessel (preferably porcelain, as a teacup). When liquefied, add and stir in one good tea-spoonful of Canada Balsam or Balsam Fir (a little more for cold climates and winter, and a trifle less for summer and warmer climates). Make up fresh quantities as needed. When well mixed, pour into any suitable clean receptacle (a clean shoe-blackening tin with cover is good). Set aside till cold ; then cover from the dust and dirt. To use, take out a small quantity with the point of a penknife and smear it not too thickly *near* the corners of the back of the label, or make a small ball of it by rolling it between fingers and thumb—the warmth of the hand will soften it—and attach *near* the corners by pressure ; arrange label and press corners with a clean rag until it thoroughly adheres. It makes a clean job and is easy to apply. Surfaces must be dry. When a good quality of wax is used, it will be found that there is no danger of stains soaking through to the face of the label, since the formula contains neither grease, oil, nor water. If the mixture is too hard for any special purpose, remelt and add a little more balsam, or if too soft add a little more wax. Most people prefer it soft as it works easier, but we find the proportions given to be just right. To remove a label, pry it off with the point of a warmed penknife and it will come away easily. Then clean the surfaces with a small piece of flat soft wood, finishing with a clean cloth."

Professor Homer R. Dill described "A New Label Device," which will be sufficiently understood from the subjoined figure, copied from his paper.



a, Metal frame ; *b*, glass or celluloid covering label ; *c*, label ; *d*, backing ; *e*, spring catch to hold label, glass and backing in position ; *f*, hole for nail or screw to attach to shelf. To remove the label press down the spring, *e*.

Dr. Oliver C. Farrington was re-elected to the Presidency for 1915-16, and Dr. Benjamin Ives Gilman and Mr. Herbert E. Sargent were added to the Council. Resolutions were passed urging upon belligerents the observance of Art. 56 of the Hague Convention regarding the protection of institutions of art, science, etc., and commending the establishment of museum training courses in the State University of Iowa and Wellesley College, and further acknowledging the services of all who had contributed to the success of the first Pacific meeting of the Association.

NOTES AND NEWS.

OBITUARY.—*Science* states that Dr. Wilhelm Deachaes [? Delhaes], curator of geology in the Hanover Museum, has been killed in the war.

Dr. Alan Owston, merchant of Yokohama, aged 63, a naturalist and deep sea explorer whose collections are found in the British Museum, the Tring Zoological Museum, the U.S. National Museum, and the Carnegie Museum of Pittsburgh.

On December 2nd, 1914, Dr. Alfred Hagelstange, director of the Wallraf-Richartz-Museum, Cöln-am-Rhein.

Salvator Viniegra, assistant director of the Prado Museum, Madrid.

On July 10th, 1915, Wilhelm Mesdag, founder and director of the museum bearing his name at the Hague.

Dr. Anna Schiffer, archaeological assistant at the Landesmuseum, Laibach.

On July 15th, 1915, Dr. Wilhelm Schmidt, formerly director of the Kgl. Kupferstich Kabinett, München.

Eduard Gerisch, curator of the Vienna Picture Gallery.

KILLED IN ACTION.—Dr. Hermann Heinecken, assistant in the Kgl. Münz Kabinett, Berlin; F. Hahn, assistant in the Kgl. Naturaliensammlung, Stuttgart; Dr. Brenner, director of the Landesmuseum, Wiesbaden; Theodor Raspe, director of the Kunstgewerbemuseum, Oldenburg; Dr. Jaro Springer, curator of the Kgl. Kupferstich Kabinett, Berlin; Dr. Ernst Weiss, assistant in the Museum für Kunst und Gewerbe, Hamburg; Nicolas Baron Wrangell, assistant at the Eremitage, St. Petersburg.

APPOINTMENTS.—Professor Erich Hänel to be director of the Historical Museum, Dresden; Dr. Günther Roeder to be director of the Peligaeus Museum, and keeper of the Art Sections in the Römer Museum and in the Knochenhauer-Amtshause, Hildesheim; August Kraus to be director of the Rauch-Museum, Berlin, in succession to Professor Hans Mackowsky; Professor Paul Herrmann to be director of the Sculpture Gallery, Dresden, in succession to Georg Treu, retired.

Mrs. E. Duncan to be curator of the Municipal Gallery of Modern Art, Dublin; Mr. S. E. Harrison to be curator of the Cheltenham Museum and Art Gallery, in place of Mr. W. Jones, resigned.

BEQUESTS.—Lieut.-Col. Henry L. Florence, who recently died at Bath, bequeathed to the trustees of the National Gallery the marble group "Maternité," by Dalou; and the pictures "Greenwich Hospital," by James Holland; "Deauville," by Eugène Boudin; and "Mousetrap," by P. Van der Werff. The trustees of the National Gallery are also empowered to select any other of his pictures which they consider worthy of a place in the national collection; and we understand that 16 pictures have been handed over by the executors for this purpose. It is stipulated that the marble group and the pictures given and selected are to be permanently exhibited in the National Gallery, and are to be collected and known as "The Henry L. Florence Bequest." To the Victoria and Albert Museum Colonel Florence left such remainder of his pictures, bronzes, enamels, furniture, and objects and articles of art and vertu as may be selected by the trustees or by the committee or a director appointed for the purpose. He asks that these should be, as far as possible, grouped and permanently exhibited and be called "The Henry L. Florence Bequest." Snyder's "Fox and Poultry" is given to the Dulwich College Picture Gallery. The testator further left £10,000 to the National Gallery, and £1,000 to the British Museum.

Sir Charles Horace Radford, a founder of the Plymouth Museum and Art Gallery, who died on February 19th, bequeathed a number of paintings in oils and water-colour to his wife for life, and then to the Mayor and Corporation of Plymouth.

Under the will of Miss Elizabeth Simpkins, formerly of 62, Marine Parade, Brighton, the Brighton Corporation has received a bequest of pictures by artists of the Victorian period. Miss Simpkins expressed the desire that the collection should be kept together, and it is to be known as the Henry George Simpkins Bequest, after her late brother, who formed it. A sum not to exceed £500 has been left towards the erection or adaptation of a suitable room or rooms in which to house the collection. Many of the pictures were purchased direct from the artists, and a number of them have not been exhibited at all. They include "The Secret" and "Courtship," by Sir L. Alma Tadema; "Shepherd of the Pyrenees," by Rosa Bonheur; "A Study in Cows," by T. Sidney Cooper; two pictures by Vicat Cole; landscape with cows, by T. Creswick and T. S. Cooper, and a landscape by David Cox.

Lady Gwendoline Ondine Herbert, daughter of the third Earl of Carnarvon, left to the National Gallery for exhibition there a painting by Philip de Koning.

BRITISH MUSEUM, MUSK OX.—A fine skeleton of the Musk Ox, from the Mackenzie River, has been presented by Lady Strathcona.

BRITISH MUSEUM, FOSSIL DEER SKULL.—A fine skull and antlers of *Cervus verticornis* Dawkins, from the Forest Bed of Pakefield, near Lowestoft, was described by Dr. S. F. Harmer in 1899 (Trans. Zool. Soc., vol. xv. p. 97, pl. xxi.) and has since then been in the Zoological Museum, Cambridge, of which he was then the curator. The present curator, feeling that this specimen would be of more use if placed beside the other fossil remains of Cervidae in the Geological Department of the British Museum, has obtained permission to transfer it to the national collection in exchange for a series of specimens more appropriate to the special purpose of a teaching museum. *O, si sic omnes!*

BRITISH MUSEUM, BOTANICAL DEPARTMENT.—Examples of 30 Australian species of *Drosera* have been received in exchange from the Royal Botanical Gardens, Edinburgh. These are of interest from their climbing habit, as well shown by some specimens already placed on exhibition in the public gallery. From the Auckland Museum, N.Z., come 79 New Zealand plants, the subjects of recent study by Mr. T. F. Cheeseman. Mr. R. S. Standen has presented his herbarium of British plants, which will be utilised for a type British series.

BRITISH MUSEUM, MINERAL DEPARTMENT.—Among recent donations are some forms of Calcium carbonate deposited in water-works, presented by Mr. W. T. Burgess, and a specimen of the curious Plumbogummite, from Northern Nigeria, presented by Mr. R. T. Hancock. Mr. F. N. Ashcroft has sent a further selection of 59 specimens from his collection of zeolites; also Albite on quartz from Pwllheli, and specimens of Paracelsian from Benallt mine, Rhiw, Carnarvonshire. The two latter were recently collected by the donor himself; Paracelsian ($\text{Ba}_3\text{Al}_8\text{Si}_8\text{O}_{31}$), which has hitherto been recorded only from Candoglia, Piedmont, is in its optical and chemical characters near Celsian ($\text{BaAl}_2\text{Si}_2\text{O}_8$) as yet known only from Sweden.

NATIONAL MUSEUM OF WALES, LOVETT COLLECTION OF TOYS.—An exhibition of this renowned collection is being arranged at Cardiff, and will be opened by Mr. Lovett early in May.

LONDON, MUSEUM OF PRACTICAL GEOLOGY.—On Tuesday, March 14th, at the Museum of Practical Geology, a marble bust of Sir Archibald Geikie, O.M., F.R.S., formerly director of the museum, was unveiled in the presence of a number of distinguished scientists. Early in 1901 a committee of British geologists and friends of Sir Archibald Geikie was formed with the object of presenting to the museum a suitable memorial of his long association with it, and as a record of their appreciation of his brilliant labours in the cause of geology. Dr. A. Strahan, F.R.S., gave a brief account of the history of the movement, and Sir William Garforth, LL.D., then unveiled the bust and presented it to the museum. The gift was accepted on behalf of the Board of Education by the Right Hon. J. Herbert Lewis, M.P. On behalf of the subscribers a marble replica of the bust was presented to Sir Archibald Geikie by the Right Hon. Lord Rayleigh, O.M., F.R.S. In warmly acknowledging his appreciation of the gift, Sir Archibald Geikie spoke in feeling terms of the influence the Museum of Practical Geology had had upon him when he entered it as a student many years ago, and enlarged upon the great educational value of its system of arrangement. The bust, which is a remarkably good likeness, is the work of Prof. E. Lanteri. Among those present at the ceremony were Sir T. Lauder Brunton, M.D., F.R.S.; Sir Thomas H. Holland, K.C.I.E., D.Sc., F.R.S.; Prof. T. McKenny Hughes, F.R.S.; Sir F. G. Kenyon, K.C.B., Litt.D.; The Right Hon. Lord Lyell; Major F. G. Ogilvie, C.B., LL.D.; Prof. W. W. Watts, LL.D., Sc.D., F.R.S.; Dr. A. Smith Woodward, LL.D., F.R.S., and Mr. J. Allen Howe, B.Sc., curator of the museum.

BOLTON, HALL-I'-TH'-WOOD FOLK MUSEUM.—*The Studio* for March contains a short account, with three illustrations, of the

Hall-i'-th'-Wood Folk-Museum, Bolton, Lancashire. During the dozen years of its existence as an ordinary museum the Hall-i'-th'-Wood contained the usual exhibits associated with "ordinary museums," but some months ago the usual features were removed, and the rooms are now being arranged so that visitors will be able to picture for themselves the home-life, the occupations, the relaxations, the culture-status of a prosperous middle-class family living in such a house in the 17th and 18th centuries. Sir William Lever, who presented the beautiful building to the town, is providing the means for securing the furniture and plenishings of the periods with which this folk-museum will be concerned. We greatly rejoice that at length the rusty moorings that have restrained our English museums so long are snapping asunder. The municipalities are pointing the way to the laggard Government. Presently other towns will follow the lead of Bolton, and ultimately the Government will be unable to harden its heart any longer and will give to the people a people's museum.

HULL MUSEUM OF FISHERIES AND SHIPPING, AWARD.—In connection with the Ghent Exhibition of 1911, this museum was asked by the Board of Trade to supply exhibits illustrating the evolution of the steam trawling industry. This it was able to do by the loan of several cases of models showing fishing vessels from early times to the present day, by several coloured diagrams, etc. For this exhibition the Hull Museum was awarded a special diploma, but on account of subsequent events it had not been sent. The Board of Trade has consequently taken upon itself the preparation of the award, which has now been received at Hull, and will make an interesting addition to the Museum of Fisheries and Shipping there.

MANCHESTER MUSEUM, WAR SERVICE.—Dr. W. M. Tattersall, the keeper of the Manchester Museum, in discussing the decision of the Government to close the national museums and art galleries, which, he is afraid, may lead to the closing of museums and art galleries throughout the country, draws attention to the valuable war service which the Manchester Museum is rendering, as already indicated in this volume by Mr. Spurley Hey (p. 138, Oct. 1915). Several of the elementary schools have been taken over for military hospitals, and in some of the neighbouring schools the education committee have found it necessary to resort to a half-time system, so that the dispossessed children may have at least some instruction. By the co-operation of the museum committee and the education committee this system is being supplemented by instruction in natural history and Egyptology in the museum buildings.

"The opportunity for instituting this scheme was welcomed," writes Dr. Tattersall, "for the museum committee has long realised

the need of such work in connection with the elementary schools of the city. The education committee appointed two teachers, already on their staff, to take charge of the work at the museum, one to teach biology and the other geology, while the lessons in Egyptology are given by Miss W. M. Crompton, the assistant in charge of the Egyptian department of the museum. Two rooms in the museum buildings have been placed at the disposal of the classes, and sitting accommodation has been provided for the children, so that the instruction might be given under conditions which are as near to the normal school conditions as the limited accommodation of the museum will allow. Nine classes—of one hour's duration—are held daily, four in biology, four in geology, and one in Egyptology. Each lesson consists of from 30 to 40 minutes' instruction in the classroom, followed by a tour of the cases in the museum in which specimens bearing on the subject of the lesson are exhibited. The teachers have been provided with a series of duplicate specimens from the store collections, to be used and handled freely both by themselves and the scholars during the lessons. It was decided that the number of scholars in each class should not exceed 20, it being felt that with this limitation the children could be more effectively taught and results of more permanent value obtained.

“By these arrangements effective instruction in the museum is provided for 900 to 1,000 children per week, drawn at present from the higher standards of the elementary schools. An important feature is the continuity of the instruction. Each class comes once a week until its course of six to nine lectures is completed. By this means one subject at a time is thoroughly dealt with, and the foundations of a more real and lasting knowledge are laid than would be at all likely to result from an attempt to cover more ground in a more superficial way. The work is at present only in the experimental stage, but decidedly encouraging results are already discernible. The keenness and enthusiasm of the children and the regularity of their attendance, even when they have to come long distances, witness to the interest they take in the lessons. On one occasion a class insisted on coming over two and a half miles in the rain rather than miss their weekly lesson! The essays which they write on the subjects taught bear testimony to the efficacy of the instruction and to the intelligence with which the children assimilate the knowledge presented to them.

“Another valuable result manifests itself in quite another direction. The children are bringing their parents and other adult relatives in increasing numbers to the museum on Saturday and Sunday afternoons to see those specimens and objects about which they have learnt during the week. Many a life-long resident in

Manchester has, by this means, been made aware for the first time of the existence of such an institution as the Manchester Museum!

"I should like to emphasise the fact," Dr. Tattersall adds, "that essentially similar work, owing its inception to the same causes and differing only in details according to the nature of the institution, is being carried on at the City Art Gallery, the Whitworth Institute, and kindred institutions in the city. If the policy advocated by the War Retrenchment Committee and adopted by the Government as far as it concerns national institutions be extended to Manchester, the work that I have outlined here must cease. The children have already been deprived of their schools through the exigencies of the war. Are they now, in the name of supposed economy, to be deprived of the valuable alternative instruction provided for them? I venture to think such a lamentable result could in no way be regarded as an economy."

WHITECHAPEL ART GALLERY, EXHIBITION OF TOYS.—It is proposed to hold at the Whitechapel Art Gallery, in June and July next, an exhibition of British and foreign toys which have either artistic merit or historic interest, and the loan of any suitable objects which come within its scope is particularly invited. It is hoped to include also a section devoted to designs for toys; persons who desire to contribute should communicate with the Secretary at the Gallery, High Street, Whitechapel, E.

WORTHING MUSEUM.—Dr. Nicholls, the honorary curator of the Worthing Museum, recently asked the Town Council to appoint someone in his place, explaining that he had just lost his son in the war, and that he hoped by frequent change of scene to shake off the effects of the blow. It was decided to ask Dr. Nicholls not to sever his connection with the museum, and Mr. F. W. Patching offered to undertake the duties of curator until Dr. Nicholls feels able to resume his valuable labours.

VANCOUVER MUSEUM, ADDITIONS.—The late Miss Pauline Johnson, the Indian poetess, left to this museum an interesting series of ethnographical objects, including Indian brooches, beadwork, fire-pouches, the mocassin worn by her father, Tekahionwake, her grandmother's soup-ladle, etc. Another bequest comprises north-west Indian necklaces, horse trappings, and beadwork collected by the late Mrs. McNaughton Manson. Mr. W. Ferris, the curator, has also been fortunate enough to obtain from the Georgetown Museum, British Guiana, a valuable series of objects relating to the Carib Indians.

EGYPT, MUSEUM FACILITIES TO SOLDIERS.—We have seen copies of *The Pyramids of Giza: a description written for the*

Australian Expeditionary Force in Camp below them, by Mrs. A. A. Quibell (small 4to, Cairo, Government Printing Press, 1915); and *Short Guide to the chief exhibits of the Cairo Museum of Antiquities, compiled for the use of soldiers visiting the Museum*, by Mr. E. S. Thomas (2nd ed., small 4to, Cairo, Government Printing Press, 1916.) They show the value attached to educational establishments by the Government of Egypt, "for her children whom the seas have sent her," and offer a striking contrast to the views of the parsimonious parliamentarians in London.

SWEDISH MUSEUMS.—The Svenska Museimannaförening has issued, through its Secretary, Dr. Gustaf Upmark, a list of Swedish museums concerned with art and archaeology. Of such there are no less than 79, thirteen being in Stockholm. Under each is given the name of the owner or governing authority, name of the director, nature of the premises, main contents, catalogues and guides. The book also contains the rules and a list of members of the Förening.

AMERICAN MUSEUM OF NATURAL HISTORY, EXPEDITION.—Mr. and Mrs. Roy Chapman Andrews are going to Southern China to collect mammals for this museum.

UNIVERSITY OF PENNSYLVANIA MUSEUM.—*Science* announces that, after an absence of nearly two years, Mr. H. U. Hall, leader of the museum's expedition to Siberia, has arrived in Philadelphia, bringing many ethnological specimens obtained amid great hardships from hitherto unknown regions.

PROPOSAL TO PURCHASE MESTROVITCH'S "MOTHER AND CHILD" FOR THE NATION.—Many members of the committee for the recent exhibition of Mestrovitch's works at the Victoria and Albert Museum feel that an effort should be made to obtain a piece of sculpture by him for one of the national collections, and it is proposed to purchase by subscription his "Mother and Child," and to raise £1,000 for that purpose. It is pointed out that such an acquisition would offer a fitting expression of gratitude to the Serbian Government for its gift to the Victoria and Albert Museum of the "Torso of Milos." The National Gallery of British Art has recently acquired "Premier Matin," by M. Egide Rombaux, the Belgian sculptor, and it is suggested that a like permanent symbol should commemorate among us the splendid resistance and measureless sacrifice of the Serbian people. A committee has been formed to raise the requisite funds, including:—

Mr. John Lavery, A.R.A. (chairman), Sir Joseph Beecham, Sir J. J. Burnet, R.S.A., Professor J. W. Mackail, Lady Scott, Mr. Glyn Philpot, Professor M. E. Sadler, Mr. Charles Aitken, Mr. Charles Ricketts, Mr. Robert Witt (National Art-Collection Fund), Lady Cunard, and Mr. Robert Ross (hon. secretary).

Any surplus subscriptions will be handed to the Serbian Red Cross Fund.

RODIN'S GIFT TO FRANCE.—In a message published in *The Times* of February 18th last, it was announced that M. Auguste Rodin had offered to present to the French Government all his works still in his possession, together with his collection of Greek, Roman, and Egyptian antiquities, and that the negotiations for their acquisition had been concluded. A Reuter telegram from Paris states that M. Rodin has now made over his collection to the Government by deed of gift, together with the Palais Biron, where these works are assembled, which will shortly be opened to the public under the name of the Musée Rodin. The sculptor retains his studio in the building, but all the rest of the extensive building and its grounds with all their artistic equipment becomes public under Government supervision. It will be recalled that in 1914 M. Rodin gave to the British nation 20 examples of his work, including a replica of the famous group "The Burghers of Calais."

MUSEUMS AS AIDS TO FORESTRY.—Under this title Mr. Harlan I. Smith has a note in the *Ottawa Naturalist* for January, 1916. He advocates a practical and intelligible exhibit of local timber, such as, with the assistance of the Chief Forester of the Department of the Interior, he has organised at the Rocky Mountains Park Museum. The scientific facts supplied by the expert must be translated into such language as will attract people to study the specimens.

QUESTIONS BY VISITORS.—It would be a curious and, we doubt not, a profitable study if the enquiries directed by casual museum visitors to the attendants in the public galleries were recorded and analysed. We should thus learn more directly than in any other way what the public wants, and we might be led to appreciate defects in our plan or our arrangement that would otherwise never have occurred to us. In weighing the questions the age and status of the visitor would have to be taken into account; but in any case the constant repetition of any question would suggest that it should be dealt with by label or signpost. In the Boston Museum of Fine Arts such a plan is in fact adopted; each guardian of the galleries is provided with pencil and paper and is instructed to take down, if so desired, the visitor's question, name, and address. The paper is eventually handed to the appropriate officer of the museum, who sends an answer by post. It might also be possible in some towns or some museums to provide a "question book," like the "suggestion book" in a library. Any device of this kind serves the double purpose of protecting the museum officers from trivial disturbance and of inveigling the

casual visitor into more intimate connection with the museum. Correspondents obtained in this way often prove most serviceable friends to the museum. Many will avail themselves of such a privilege who would be prevented by their modesty from making a direct personal enquiry. The receipt of such questions in written form is more convenient for the curator and serves to remind him of corrigenda or agenda that would soon be forgotten if raised in a passing conversation

BRITISH HERB-CULTURE.—At the instance of the Central Committee for National Patriotic Organizations, Mr. E. M. Holmes, curator of the Pharmaceutical Society's Museum, delivered a lecture on April 11th, on the subject of the growth, culture, and preparation of medicinal and domestic herbs in the United Kingdom. There is at the present time a great dearth of plants available for the production of medicines, and this occurs at a time when the demand for them was never so great, owing to the enormous requirements of sick and wounded sailors and soldiers. For many years past the commercial production of drug-plants has to a very large extent fallen into the hands of Austria and Germany, where, by an organized system of collection, they are brought to central markets for wholesale disposal. This source of supply is now, of course, closed, and it is suggested that the possibility of the permanent home production of the necessary plants should be considered forthwith, and seeds sown immediately with a view of securing a crop this year. The subject appears to us to be one in which the museums of the British Islands might afford local encouragement and guidance.

A POULTRY-KEEPING EXHIBITION.—In order to encourage poultry-keeping in waste places, and even in back-yards and gardens, an exhibition has been arranged at the Zoological Society's Gardens, Regent's Park, and will be continued throughout the coming summer. The exhibition is intended as an exposition of what is known amongst poultry-keepers as the "intensive system" of keeping laying hens in perfect health; and to demonstrate the easy possibility of a town-dweller, with only a small back-yard, being able to supply his own household with new-laid eggs. Apart from a thorough explanation of this system, there is an exhibit of ideal poultry-houses, of various sizes, suitable for large or small gardens, or back-yards, together with pens of the most suitable breeds of fowls for egg-production.

A MUSEUM CHAIR FOR INVALIDS.—Dr. D. S. MacColl, keeper of the Wallace Collection, Hertford House, reminds us that a wheeled invalid chair, the gift of Mr. Alfred de Rothschild, a trustee, has been available at Hertford House since 1911. It can be made use of without giving previous notice.

A similar provision has likewise been made for some years past at the Mappin Art Gallery and Public Museum, Sheffield, where anybody can have the use of the chair, the only condition being that an attendant must be provided to wheel it. This invalid chair has been of very great service to many people who would not otherwise have had the privilege of inspecting the pictures and specimens, but who had a very high capacity for appreciating both.

JOSEPH DÉCHELETTE.—The recently-issued vol. xxvii. (second series) of the *Proceedings of the Society of Antiquaries of London* contains an obituary notice of the late Joseph Déchelette, keeper of the Roanne Museum, from which we extract the following paragraph:—"Although his age might have secured him service of a more sedentary nature, he insistently requested that he might be sent to the front. His request was granted. As captain of the 298th Infantry Regiment of Territorials, he sought out the most dangerous and difficult posts. Given the order to take an enemy position, he fell mortally wounded by a bullet and a splinter of a shell, but not till he had secured a gain of 300 metres. He could not be removed till next day, and breathed his last, happily without pain, on Sunday, October 4th [1914]. Before he died he asked the colonel commanding his regiment if the position that he had gained was held. On hearing that it was so, his face lit up and he was able slowly to articulate the words: 'I am glad that my death may be of service to France.' These words and the circumstances of his death were placed on the Order of the Day of the French Army."

PRISONER OF WAR.—Dr. Max Burchard, scientific assistant in the Egyptian Department of the Berlin Museum, has lain wounded in France since September, 1914.

NEWS OF CONTINENTAL MUSEUMS.—From the volume of *Museumskunde* for 1915 just received we learn of the following new museum buildings or extensions:—At Berlin, a large picture gallery has been added to the Hohenzollern Museum in place of the former royal tennis court; at Bern, Bremen, Friedberg (Essen), Hamburg, Lübeck, and Markranstädt, museums have been rearranged or re-opened; at Deventer, Emmerich, Hadersleben (open-air), Heilbronn (Robert Mayers Memorial) Leipzig (school), Menden, München (für Drogenkunde), Rudolstadt, and Stockholm (railway), museums have been established.

WAR MUSEUMS IN GERMANY.—While we in this country have been cudgelling our brains to find ways in which our museums might be of use to the nation in time of war, the Germans have already

begun the formation of special museums for trophies and other objects commemorative of the war. According to *Museumskunde*, no fewer than sixteen such museums are being established, namely at Altenburg, Breslau, Chemnitz, Düsseldorf, Elberfeld, Godesberg, Goslar, Ludwigshafen, Mannheim, Nordhausen, Saarbrücken, Stettin, Weimar, and Zerbst, also a Hindenburg Museum at Posen and another in connection with the Katzbach Museum at Donau.

COMMENTS ON THE CLOSING OF MUSEUMS.—The *Journal of the Imperial Arts League* for April contains an admirable article on the Government action in closing some of the museums in London, from which we quote the concluding remarks :—

“ While Germany, which we believe to be more severely tried by the war than the Allies, still does not grudge the cost of keeping its museums and art galleries in full working order, England jumps at the opportunity of brushing the arts aside as useless in war-time, thus seriously prejudicing many departments of national activity in the future. It is to be hoped that, even if the Government is deaf to argument on the subject, the authorities controlling the many important institutions throughout the country will not listen to the suggestion that they should imitate the Government’s ‘ valuable object lesson in economy ’ by closing their art galleries. It has been shown by figures carefully prepared for several leading provincial institutions that the saving would be trivial and nearly balanced by the losses of small sources of income that would result.”

Some forcible criticisms are also contained in *The Naturalist* for March.

MUSEUM MEN ON WAR SERVICE.—The following members of the staff of the National Museum of Wales are absent on military service :—Captain A. H. Lee, Lieut. C. M. Green, Colour-Sergeant David Morris, Lance-Corporal W. S. Rodd, and Sapper Fred Gay.

ACTIVE SERVICE EXHIBITION, EXTENSION.—So great has been the success of the Active Service Exhibition, organised by *The Daily Mail* to aid the funds of the British Red Cross Society and the Order of St. John, that it has been decided to extend it over the summer months. In its new form it was reopened at the Knightsbridge Hall on Saturday, April 22nd. The chief attractions of the remodelled exhibition are the trenches, *The Evening News* collection of war relics, the grenades, trench mortars, trench catapults, and other weapons lent by H.M. Board of Munitions, the graphic representation of the bombardment of Ypres, the complete gallery of the Raemaekers war cartoons, the periscope scenes of the battlefields, the sniper’s post, and a display of many articles which have been invented as a result of the war.

Sage's Metal Showcases for Museums & Art Galleries.

Constructed of Iron and Plate Glass with very Light Frames, giving the Maximum Display Area with the Minimum of obstruction from upright bars.

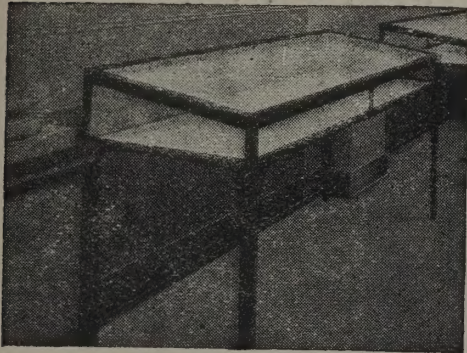
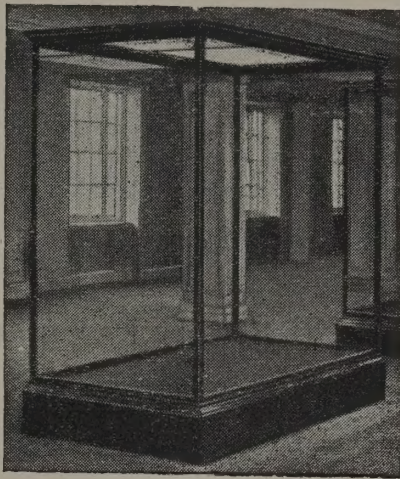


TABLE SHOWCASES

as supplied to

The University, St. Andrews, Scotland.



CENTRE SHOWCASES

as supplied to

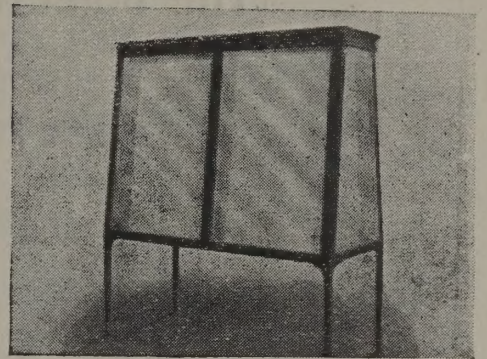
Birmingham Museum and Art Gallery.

Please write for Illustrated Catalogues and Special Book-lets showing Complete Museum Installations recently carried out by us.

Doors fitted with patent Invisible Hinges, and patent Combination Locks and Bolts operated by Removable Key Handle.

Interiors fitted with patent Adjustable Brackets without screws.

Table Cases fitted with Combination Locks and Bolts and patent Automatic Stays.



CENTRE SHOWCASES

as supplied to

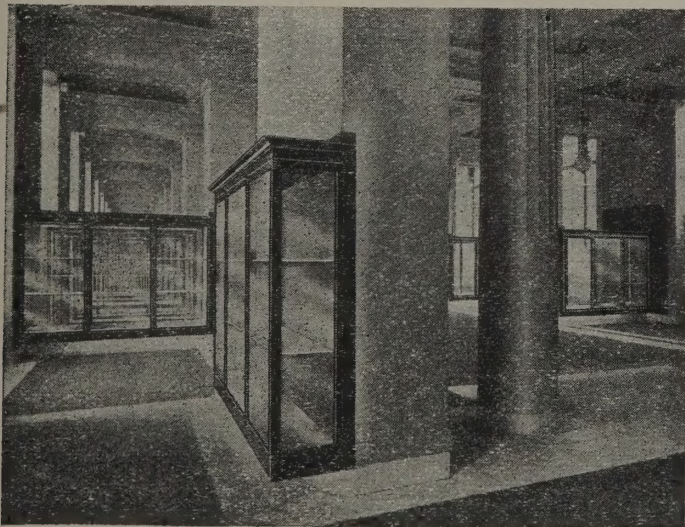
The Geological Museum, London.

Fine examples of our modern Metal Museum Showcases can be seen in:—Lord Rothschild's Zoological Museum, Tring; The Bell Pettigrew Museum, The University, St. Andrews; The Natural History Section of Birmingham Museum and Art Gallery; The Natural History Museum, Glasgow University; The Bland-Sutton Pathological Museum, Middlesex Hospital; The National Museum of Wales; The Leicester Museum, etc., etc., etc.

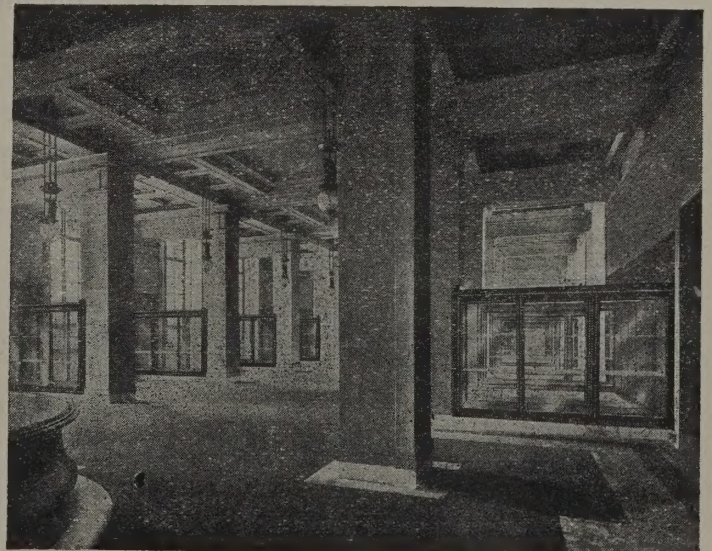
The Services of our Museum Specialist are always available to discuss proposed alterations, and Plans and Estimates prepared in accordance with Curators' requirements.

Sage's Hardwood Cases for Museums & Art Galleries.

Our dustproof showcases are manufactured of seasoned hardwood and plate glass and are of the very highest grade.



View from end of Ground Floor Gallery.



View from centre of Ground Floor Gallery.

The Cases shown above are part of the Complete Installation erected by us on the ground floor of the King Edward VII. Galleries of the British Museum—the extension opened by His Majesty King George V. in May, 1914. The Cases are of selected Cuba mahogany and plate glass fitted with plate glass shelves.

Other fine examples of our hardwood showcases are installed at the Natural History Museum, South Kensington; the Ashmolean Museum, Oxford; the Museum of the Royal College of Surgeons, London, etc., etc.

FREDK. SAGE & Co., Ltd., MUSEUM SHOWCASE EXPERTS,
56-62, GRAY'S INN ROAD, LONDON, W.C.

Marine Biological Association of the United Kingdom.

Specimens of MARINE ANIMALS and PLANTS specially preserved for
Museum purposes. For detailed Lists and Prices apply

THE DIRECTOR, BIOLOGICAL LABORATORY, PLYMOUTH.

RONUK



A really well-polished floor makes a
wonderful difference in the appearance of
MUSEUMS AND GALLERIES.

Write for our Booklet:—

"THE SANITARY TREATMENT OF FLOORS,"

which describes the method adopted at:—

THE NATIONAL GALLERY,
THE TATE GALLERY,
HERTFORD HOUSE (Wallace Collection),
THE LONDON MUSEUM, &c.

RONUK SANITARY POLISHES

are most economical, efficient and durable.

RONUK LTD., *Head Office & Factory:—***PORTSLADE, SUSSEX.**

LONDON:—16, South Molton St., W. **MANCHESTER:—**285, Deansgate.

ALL who wish to reach the Governing Bodies,
Architects, and Officials of **MUSEUMS** and
ART GALLERIES in all Countries of the World,
. . . should . . .

Advertise in the "Museums Journal."

THE MUSEUMS ASSOCIATION.

President :

E. RIMBAULT DIBDIN.

Treasurer :

Dr. H. LANGTON, 61, Dyke Road, Brighton.

Hon. Secretary :

E. E. LOWE, Museum and Art Gallery, Leicester.

Hon. Editor :

W. R. BUTTERFIELD, Brassey Institute, Hastings.

The object of the Association is the promotion of better and more systematic working of Museums. In order to promote a better knowledge of Museums, the Association meets in a different place each succeeding year.

Each Museum contributing not less than one guinea a year becomes a Member of the Association, and individuals are admitted as Associates on payment of 10s. 6d. annually.

Each Museum can be represented at the annual meetings by three delegates, each having one vote. Each Associate has one vote.

Each Museum belonging to the Association, and each Associate, receives one copy of the publications of the Association.

A General Meeting of the Association is held annually, for the transaction of business, the reading of papers, and the discussion of matters relating to Museums.

All communications relating to the Association should be addressed to the Secretary, to whom subscriptions should be paid, and communications relating to the *Journal* should be sent to the Editor.

The Annual Conference of The Museums Association will be held at Ipswich during the week commencing July 10th, 1916.